I RATE MYSELF AND I WANT TO DIVE DIVE

Twin Pekes: generous Thom donates his old hairdo to Battersea Dogs' Home

● Have RADIOHEAD, with their new album 'The Bends', finally cracked U2's market? After the post-traumatic stress and career crisis that came with 'Creep''s success, the band now feel strong enough to take on the world of pop and beat it to a bloody pulp. But first they have to meet some Swedish journalists. And SIMON WILLIAMS. Mutty pictures: STEVE DOUBLE

OK, so it's harsh and cruel. It's like sniggering at some poor sod tripping over a loose paving stone. It's like guffawing at the haphazard passenger who drops their shopping on the bus, sending oranges rolling willy-nilly down the aisle. Intrinsically, it's the voyeur mocking the arse end of reality.

Yup, it's a Scandinavian journalist in full interview mode and he's clutching a list of questions as long as the bar table, saying, "So, in a supermarket, where would I find Radiohead? Would I look in the coffee section? Or would I look in the canned food section?"

Guitarist Ed O'Brien radiates the haggard aura of a man who's answered this question a million times, not to mention drunk a thousand drinks. Singer Thom Yorke mutters quietly and carefully lowers his head onto the tabletop. Our friendly, nay irrepressible young hack nods knowingly at the stock band response ("Uh, next to the skimmed milk"), metaphorically rubs his hands in inquisitive glee and prepares to launch his next rapier-like thrust at the very heart and soul of Radiohead…

"So what would you say is the area that the band has grown in most over the years?"

Silence. Mild bewilderment. Weary expressions.

"Pubic hair."

Thanks, Thom.

OH, THE joys of Continental travel. Really! Today is Monday, which must mean Stockholm, because Sunday was Amsterdam, Tuesday is Cologne and Wednesday could bloody well be Mars as far as Radiohead are concerned. The whereabouts of the other three-fifths of the band are rather vague: Jonny and Colin Greenwood and drummer Phil 'Mad Dog' Selway have their own promotional duties to fulfill elsewhere in Europe but, as the itinerary is changing every five minutes, it would be a Lottery-winning fool who'd put money on which particular country they're in.

Certainly, it doesn't help a guitarist's sense of geographical balance when he stumbles into AN Other hotel at the end of AN Other long day and finds Shane MacGowan slumped over the bar. Especially when the barmaid is adamant that she's closing up in half an hour and the small part of your brain which is still functioning logically after spending a few hours too many in Dutch coffee houses insists on contemplating tomorrow's schedule of interview-acoustic TV session-interview-airport-flight to somewhere else for more of the same…

Like, SHUT UP!

At least there are a few clues: four quid for a packet of fags? And 25 of your finest English smackeroonies for a cosy round of beers? Why, this must be Sweden! So don't gripe – just gulp. Put the shutters back up that have protected you for so long from the cynics and the sneerers. Remember that your band thrives on existing outside of the allegedly fashionable run-of-the-mill. Tell yourself (again) that Radiohead's best attributes are friendship, the will to survive and your inherent weaknesses becoming strengths. And for Christ's sake keep that pin away from your bubble…

"I think the bubble is totally necessary," says Thom Yorke, by way of explanation. "We've been living with this suspension of disbelief since we were 15 or 16, when we came up with the whole thing.

"We used to be completely vulnerable. We thought that everything we did was basically open to abuse and it was almost as if we were willing it to happen – we just *expected* it." – Thom

It's a way of isolating yourself enough to actually believe that you're in this wonderful band and you're going to change the world and make everything alright.

"There were so many things to justify at one point that don't have to be justified now because we're quite happy staying in our bubble, thank you very much. Back then, we thought that anything could burst it. And we thought that until we did something we were really proud of. Other than that, it was all about recording, going on tour and having a nice time."

Or a bad time.

"Or a bad time…"

Well documented the down side has been, too.

Last Autumn Thom was caught still battling with the demons unleashed by the success of 'Creep', wincing at the memories of an American tour that should have capitalised on the 'Freak Anthem' but turned instead into a dysfunctional nightmare. Initial recording sessions for the follow-up to 'Pablo Honey' had been equally catastrophic, with producer John Leckie – the man who finally abandoned The Stone Roses' in the control room – adopting a hands-off approach which merely fuelled Thom's f— off attitude.

It didn't help that the comeback single, 'My Iron Lung', was deemed "too heavy" for daytime radio play. Move back two spaces. It helped even less that their American record company was having cold feet about a second Radiohead album and refused to commit themselves until they'd heard some of the new tracks.

Cue one freaked band manager, on one hand desperately pretending that the recording was going swimmingly, on the other, watching his pissed-off charges bang their collective head against wall after wall. And slide back down the snake.

LITTLE WONDER then that Thom should sit on the floor of a cramped hotel room at midnight in Scandinavia and talk so earnestly about Radiohead's will to survive. Because with 'The Bends' – only their second album in a bizarre ten-year career – Radiohead have taken all that self-torture, bitterness and anguish and turned it into the best rock album of the year thus far.

So angst *is* an energy? Obviously, judging by the way in which 'The Bends' takes the irascible spirit of 'Pablo Honey', smooths out the awkward angles, sews up the patchier moments and surges with a self-belief that even Thom and Ed occasionally seem surprised they had in them.

Most importantly, beneath the axe-wrenching bluster and sonic assaults, there lurks a none-too-subtle sense of fragility, a feeling of physical fatalism encapsulated in the likes of 'Bones', 'My Iron Lung' and the title track, and supported by Thom's frank admissions about the band's state of health, or lack thereof. Even the alarmingly dapper Ed has apparently fallen victim, slipping a disc three years ago and, uh, developing a stoop by living in a cottage where the dimensions weren't exactly compatible with his languid frame. Still, always look on the blighted side of life, right?

"We used to be completely vulnerable," shudders Thom, poncing another mouthful of beer. "We thought that everything we did was basically open to abuse and it was almost as if we were willing it to happen – we just *expected* it. But I think that changed last year.

"Now we kind of expect abuse, but once we started encountering other bands that actually quite liked what we did, and started coming to the close of making the album, there suddenly wasn't this need to, y'know, cower in the corner anymore.

"Someone recently said that we'd come back with all this energy from nowhere. And it was simply because we finally had something on tape that justified our existence. It was like, 'Hmmm, cool. Right! Now we can start!'"

It's the small things that count in the long run. The tide started turning at last year's Brat Awards, when Radiohead were accosted by Donna and Annie from Elastica who actually said they LIKED THE BAND! Good grief! Small potatoes in global terms, but not if you're Radiohead, a band who pathologically hated playing in London because they expected everyone to hate *them*.

Now, post-praise and post-fruitful recordings, Thom and Ed are full of symbolic wonderment, wistfully frothing about "clouds being lifted", "mountains being moved" and suchlike. Hell, if they could bottle this essence of revitalism they could retire tomorrow.

"We never associated being in the studio with fun," says Ed. "Touring was fun, but recording was always supposed to be hard work. Or so we thought."

"There's this really calculated element to what we do. I could mean every word of it or I could mean none of it at all. Y'know, I could be lying through my teeth, but the music's still good so what the f—?" – Thom

Furry's a jolly good fellow: Thom celebrates being credible at last

"The thing John Leckie used to say all the time was, 'Do what the f— you like,'" nods Thom. "And nobody had ever said it before in that way. It was like being at art college: in the first year they said, 'You can do whatever you want.' So I spent a year wandering around saying, 'I don't want to do any of this, actually'. Then by the second year I'd got into computers. I just needed something to start me off, and I was alright after that because I'd found a medium in which to work – and it was the same with recording."

ODD BAND, Radiohead. There's Thom, on tonight's performance a mind-boggling blend of cynicism, open-hearted charm and petulance: when the ever-efficient barmaid tells him to take his (shoeless) feet off a chair, the singer stares at her departing back with a fierceness that would impress Paddington Bear.

And for five eminently sensible people – this is, after all, the band who postponed global domination to go to college – their mistrust of the media is irrational, if not bewilderingly naive. Even now, light years on from their *On* piece, Thom and Ed scratch their scalps when informed that, well, no, the *NME* doesn't actually hate Radiohead. Maybe this is what comes of a group whose debut single was called 'Prove Yourself'. So you think of the bubble, and you wonder if 'The Outsider' is an essential part of the Radiohead make-up. Naturally.

"Yeah, but I don't think it's something we go out looking for," frowns Thom. "It's not even something we deliberately set ourselves up to be. It just comes down to the five of us. We don't… um… behave as people would expect – not at the first meeting, anyway. We all seem to have come from really isolated backgrounds in a weird way.

"Again, when I was at college, the only artwork I ever really loved was something with this dodgy broad term of 'Outsider Art', which was basically by completely untrained people who'd never been to art college or who were mentally unstable. One of my favourite artists was this, uh, paedophiliac bloke and he did these scribbles which most people would say were like the doodles you do on the telephone.

"But there was something underneath it… There was something about the way he could pick up a pen and put it on a piece of paper, which sounds really wanky, but I'd much rather study stuff like that than all the endless f—ing Saatchi & Saatchi art, y'know, here's the New Artist For The '90s and aren't they wonderful? I'd much rather go off and explore stuff that didn't come out of that context at all, because that context is self-referential and boring. I think the same thing is true of the music industry at a lot of points.

"My main problem with the whole Outsider Art thing was on one side it could look like a stance, like 'I'm setting myself up', and I don't want to do that, either. Also, there's a really nasty element to the Outsider Art thing in the sense that it was a freak show; there were a lot of people who were murderers or emotionally unstable. It wasn't normal housewives, most of them were pretty f—ed-up one way or another. And so you found that if you read articles it would be about the personalities and not about the work.

"That's why I'm very reluctant to agree that we *thrive* on being outsiders. Because that smacks of being a freak show which, um, I don't think it is.

"If I ran around saying, 'Oh, we're outsiders, we're tortured artists,' I'd be lying, anyway. It's just that we don't have the self-referential context that we need, we don't have the reference points that make it easy to write about us."

TRUE ENOUGH. It is journalistic desperation that leads to screams of 'The surrogate U2!!!' from Apple Macs across the land. Ed acknowledges that Radiohead have managed to miss every boat going, none more so than the Thames Valley Scene. It is journalistic slackness that causes experienced hacks to still witter on about 'Creep' being Radiohead's debut single (duh!), as though their respect for the band could never translate into the efficiency that love inspires. And the 'Head have proved themselves to be about as comfortable with cosy trends as Eric Cantona is with social graces. Tsk.

Look Thom – you're British! You're in a band! You're in the charts! The words 'happy' and 'bunny' should spring not unreasonably to mind!

"That's beyond my terms. It just so happens that, yeah, lyrically I write from my personality, but it seemed appropriate on this album and on 'Pablo Honey'. I mean, 'Pablo Honey' is really extreme because I was deliberately projecting all these things personally onto me, but only to give it an extra meaning. It could be completely calculated, but it was just personal bits of me and I thought the best place to put it was in a song.

"And this album is a lot more circumspect. It kind of goes round and round *(Er, it would – Ed)* but I'm not necessarily projecting quite so much onto me because I was so sick of the reactions I was getting. It was becoming really indulgent and boring. You can only do that now and again, and if the sum total of what we did was projecting my paranoias and f—ing troubles onto the band then it's f—ing dull. And I think we're more than that."

Pause. Mutter.

"I *hope* we're more than that, otherwise we're in deep shit."

So did you start to bore yourself, then?

"Yeah! F—ing totally! But then that's the exciting bit as well because people have decided what you're going to do forevermore and you can just come out with the exact opposite. So I look at it in a really positive way, because it gives me license to do what the f— I want to get a reaction.

"Before we signed, the songs weren't so personal. I was writing stuff that was really daft, really simple, a bit like Talking Heads. And the lyrics were the same. That's why I was really happy with 'Planet Telex', because the lyrics are gibberish, complete gibberish."

Yet 'Planet Telex' *sounds* so important: it's the first track on 'The Bends'; it's passionate, so it must have some kind of, like, deep significance, right?

"Exactly! But why do the words that you always see *have* to have that deep significance?" argues Thom.

Because you set yourself up for analysis.

"Yeah, but I think that's quite cool in a way, because even though the words are gibberish, there are flashes of bits that I really like. It's almost as if

CONTINUES ON PAGE 61

18th dye
tribute to a bus
cd/lp/cassette
out now
18th dye
tribute to a bus
slipstream
slipstream
cd/lp/cassette
out now
March & April from Ché • Majesty Crush / Spare Snare Split 7". Kirk Lake So, You Got Anything Else? LP/CD. Dart Doggie 7"/CD. Magic Hour I Had A Thought 7".
18th dye on tour in march • 16 leeds cockpit theatre • 17 edinburgh music box • 19 chester jones' bar • 20 norwich arts centre • 21 bristol lousianna
22 birmingham que club • 23 london the garage • 24 canterbury penny theatre • 25 hastings crypt

Alans Clothing dept.
Established 1981 — 53 Mesnes St., Wigan, WN1 1QX

CREDIT CARD HOTLINE: 01942 826598 (Fax: 821469)
E-Mail: order@alans.demon.co.uk

CONVERSE
ALL STAR High-top 4-5 £24.99, 6-12 £29.99 Assid colours, call. — All Star
ONE STAR ☆ 4-5 £34.99, 6-11 £39.99 Black, Navy, Green, Tabasco — One Star
DR. J 4-5 £34.99, 6, 7, 9, 12 £39.99. Hunter Green (call for other colours) — Dr. J
*Call for *SALE* Converse.*

VANS *We've been selling VANS since 1981*
LAMPIN' Style #86 4-5 £44.99, 6-12 £49.99 Cinnamon/Navy, Black/Green, Charcoal/Stone, Loden, Thyme, Navy, Grey/Stone, Navy/Light Blue, Light Blue, Black/Brick. * *Call for current availability* * — Lampin
JAZZ 'OLD SKOOL' Style #36 4-5 £44.99, 6-12 £49.99 Black or Navy NEW!: Taupe Check, Light Blue Check. — Jazz
SPORT Style #73 7-12 £49.99 Brick, Green, Navy. — Sport
Call for other VANS styles

NO FEAR **T-shirts** Many designs, please call £16.99. **Striped T-shirt** Many combos M, L, XL £21.99-£24.99 (Longsleeve £26.99-£29.99). **Outdoorsman** Heavy Thermal longsleeve SALE £24.99. **Dunk** Cool check pants, Green or Blue. M, L, XL £39.99. **Hellcat** Flannel shirt/jacket with hood L, XL £49.99 **Blizzard** Button-up Polar Fleece jacket £49.99. **Sting, Savage** or **Hellcat** (Heavy shirt/jacket) £49.99, **Tundra** Parka jacket £99.99. **Hooded Zip Sweat** £39.99. Beanies: **Plain** £12.99, **Ribbed** £13.99, **Watch** (large stripe) £15.99. Baseball caps £17.99-£19.99 Many designs-call! Tons more NO FEAR in stock, please call!

Lord Dress For The Ride Not The Crash — **T-SHIRTS: 'Tiny Penis', 'Nothing Is Cool', NEW! 'Argyle' or 'Skulls'.** Assid colours, XL. £12.99/£13.99 **Longsleeve button shirts** Assorted cool designs £29.99. **Fat Jeans** 32"/34" or 34"/36". Blue (3 shades) or Black. £34.99.

♣♣♣ CALL FOR MORE INFO!!!!! ♣♣♣
Other stuff: Wallets, belts, keyrings. Plan B, Element, Hangers, Girl, DuFFS shoes, etc. *New lines arriving this Spring.*
UK postage: Under £50 - £3, Over £50 - £6. OVERSEAS - call!
*Full exchange policy, if you are not happy we'll change it. Full refund available, minus £2 handling charge. **Make cheques/PO's payable to "Alans".***
Quote ad "NME" when ordering

SPILLERS RECORDS
1894 – 100 YEARS – 1994
36 The Hayes, Cardiff CF1 2AJ
Tel: (01222) 383848 (24 hours) Fax: (01222) 340358 (24 hours)

NEW RELEASE/BEST SELLING ALBUMS

SMASHING PUMPKINS Vieutonia	Video £12.99
BACK TO THE PLANET Messages	LP/Tape £7.49 CD £10.99
ELASTICA Elastica	LP & Flexi £7.99 Tape £7.49 CD £10.99
BLUR Special Collectors Edition	JAP CD £24.99
BJORK Best Mixes	CD £4.99
SYSTEM 7 Fire & Water	2CD £13.99
THE QUEERS Rocket To Russia	Ltd LP £7.99
RORY ERICKSON All That May	LP £6.99 CD £9.49
KILLDOZER God Hears Pleas	LP £6.99 CD £9.49
FLIPSIDE Magazine & Elastica	Flexi £2.49
MOBY Everything is Wrong	LP/Tape £8.49 Ltd 2CD £11.99
POND Practice Of Joy	LP + 7" £7.49 Tape £6.99 CD £10.99
FALL Cerebral Caustic	LP £8.49 Tape £7.99 CD £11.99
SEEFEEL Succoor	2LP £8.49 Tape £6.99 CD £10.99
FAITH NO MORE King For A Day	2 LP £10.99 Tape £7.99 CD £10.99
MUDHONEY My Brother	LP £8.99 Tape £7.99 CD £11.99
QPAC Me Against	LP £8.99 Tape £7.99 CD £11.99
JULIANNA HATFIELD Only Everything	LP £8.99 Tape £7.99 CD £11.99
RADIOHEAD The Bends	LP £8.99 Tape £7.99 CD £10.99
GENE Olympian	LP £7.99 Tape £7.49 CD £10.99
MONEY MARK (B Boys) Performing Chicken	10" £6.99
BOB DYLAN Highway 61	Interactive CD Rom £43.99
THAT DOG/WALDO Split LP	10" £7.49
PWEI Two Fingers	2LP £8.49 Tape £6.99 2CD £11.49
PRINCE Sacrifice/Undertaker	Videos £8.49 (each)
DUB WAR Pain . LP + Stickers £7.99 Tape £7.49 CD (+ tracks) £10.99	
JTQ In The Hand	LP + 12" £7.99 Tape £7.49 CD £9.99
MEGADETH Youthanasia + Hidden Treasures	2 CD £11.99
RADIOHEAD Pablo Honey	Ltd Offer Tape £5.49 CD £7.99
CARTER USM Fucking The Vs	Video £4.99
RADIOHEAD Astoria London	Video £10.99
BLAGGERS ITA Fight Fascism	CD £10.99
SILVER JEWS Arizona	CD £8.49
FLIPSIDE Video 1 (A Orange/B Religion)	£10.99
THESE ANIMAL MEN	LP (+ Book) £4.49 Tape £4.49 CD £6.99
NO FX Longest Line	LP £6.99 CD £7.99
FLIPSIDE Video 2 (M Threat/Minutemen)	£16.99
FLIPSIDE Video 3 (DOA/D. Kennedys)	£14.99
WILLIAM ORBIT Strange Cargo	CD £12.99
WILLIAM ORBIT Strange Cargo 2	CD £13.99
DICK DALE Unknown	LP £8.99 CD £11.99
SMITHS Wacozine	Mag + Live 7" £7.49
DUB NARCOTIC Hand on Dial (C. Johnson)	Tape £5.99
NO FX 10 Years Of	Video £12.99
WEEZER Weezer	Tape £7.99 CD £11.99
MIKE WATT Ballhog	2 LP (Blue) £11.99 Tape £7.99 CD £11.99
DICKIES Idjit Savant	LP £7.99 CD £11.99
JAYHAWKS Tomorrow The Green	LP £9.99 Tape £7.99 CD £11.99
SLEEPER Smart	LP £7.99 Tape £7.49 CD £10.99
FUNKDOOBIEST Brothers	2 LP £11.99 Tape £7.99 CD £9.99
B. SPRINGSTEEN Gt Hits	2 LP £11.99 Tape £8.49 CD £11.99
CHRIS WHITLEY Din Of Ecstasy	Tape £7.99 CD £9.99
TRICKY Maxinquaye	LP/Tape £7.99 Each CD £10.99
BREEDERS Breeders Digest	Mag + CD £10.49
WARSAW Warsaw	(+ Tracks) CD £9.99
MASSIVE ATTACK No Protection	LP £9.99 CD £8.99
THE THE Hanky Panky	2x10" £9.49 Tape £7.99 CD £10.99
SONIC YOUTH Blood On The Beach	Video £9.49
V/A Volume 13	CD £8.99
S.L.F. Pure Fingers	CD £7.49
STRANGLERS Radio 1	CD £11.49
MAD SEASON Above (A.I.C./P. Jam)	2 LP £11.99 Tape £7.99 CD £11.99
PJ HARVEY To Bring You	LP £8.99 Tape £7.99 CD £10.99
WHITEOUT Bite Out	2LP £8.99 CD £11.99
BANDIT QUEEN Hormone Hotel	LP £7.99 Tape £7.49 CD £11.49
CHUMBAWAMBA First 2 LPs	2LP £7.99 Tape £7.49 CD £11.99
CHUMBAWAMBA Slap	LP £7.99 Tape £7.49 CD £11.99
CHUMBAWAMBA English Rebel	10" £4.99 Tape £7.49 CD £11.99
CHUMBAWAMBA Showbusiness	LP/Tape £7.99 each CD £11.99

NEW RELEASE/BEST SELLING SINGLES

CATATONIA For Tinkerbell	£5.49 CD Hooked £3.99 CD
GARY NUMAN Absolution	12"/12 Pic Disc £2.99 each CD £2.99
PAVEMENT Rattle By Rush	7" £1.99 12"/CD £2.99 each
DOWNSET/SHOOTYZ GROOVE Split Single	7" (clear) £1.99 CD £3.99
STIFF KITTEN Face	Ltd 7" 99p 12"/CD £3.99 each
EAT STATIC Epsilon	EP 2x12" £3.99 CD/Tape £3.99 each
SHRIEK Girl Meets Girl	7" £1.99 CD £3.99
NED'S ATOMIC DUSTBIN	12" £2.99 2XCD £2.99 each
GREEN DAY Long View	7" (+ Stickers) £1.99 CD £2.99
GARBAGE (Butch Vig)	Vox (7" In Metal Tin) £1.99
SAMMY King Of The Inland	7" (Blue) £1.99 CD £3.99
LINK/E821 (G Communications) Antacid	EP 2x12" £3.99 each CD £3.99
ASH Kung Fu	Ltd 7" £1.99 7" 99p CD £3.49
SUPERGRASS Lose It/Caught By	7" (Coloured) £3.49
DRUGSTORE Solitary Party	Ltd 7" £1.99 12"/CD £2.99 each
COLDWATER FLAT Magnetic North	Ltd 7" £1.99 CD £2.99
STONE ROSES Ten Storey	7" £1.99 12"/CD £2.99 each
SKUNK ANANSIE Selling Jesus	10" (White) £2.99 CD £2.99
CHINA DRUM Barrier	10"/CD £2.99 each
SULTANS OF PING What About	12" £4.49
GRIFTERS Queen Of Table Waters	7" £4.49
HOLE Monkey Wrench	Split 7" £2.99
QUEERS Surf Goddess	7" £2.99
BAD RELIGION Atomic/American/Stranger	7" £2.99 each
BOO RADLEYS Wake Up Boo	12" £2.99 2 x CD £2.99 each
GRAVEDIGGAZ Six Feet	2 x 12" £2.99 each 2 x CD £2.99 each
DEPTH CHARGE Shaolin Buddha Finger	12" £3.99
BEAR Tracks	CD £4.49
MEAT PUPPETS We Don't Exist	CD EP £8.49
SMASHING PUMPKINS Rocket	CD Single £5.99
UK SUBS Betrayal	7" (coloured) £2.99
NO FX PMRC/Liza + Louise	7" £3.30 each
S KNIFE/SHUDDER TO THINK Split Single	7" £4.99

Postal rates as follows
UK
7"/Tape/CD 1st 60p + 30p Thereafter
10"/12"/LP 1st £1.00 + 50p Thereafter
(Please Note Doubles Count As Two)
S. Ireland/Europe x 3 UK Rate – Rest of the World x 5 UK Rate

Thousands of items in stock, if you can't see it, please ask for it.

Alans FAST DELIVERY ON ALL NEW RELEASES
Call for info on Clothing & Footwear
No Fear CONVERSE Lord DuFFS VANS

CREDIT CARD HOTLINE: 0942 826598 (Fax: 821469)
E-mail: order@alans.demon.co.uk

ARCHERS OF LOAF Vee Vee or Icky	CD £12.99	LP £7.99
BRACKET 924 Forestville St.	CD £12.99	LP £8.99
BUTTHOLE SURFERS The Whole Truth...		CD £11.99
ELASTICA Elastica Ltd LP w/flexi & Book	CD £12.99	LP £8.99
FACE TO FACE Over It	CD £11.99	Big Choice CD £15.99
GENE Olympian	CD £12.99	LP £7.99
GREEN DAY Dookie	CD £12.99	LP £9.99
GREEN DAY Longview or Basket Case	CD £3.99	7" £1.99
HELMET Born Annoying	CD £11.99	LP £7.99
MONSTER MAGNET Dopes To Infinity	CD	£11.99 2LP £9.99
ORANGE 9MM Glistening 7" £3.99		Driver CD £15.99
PJ HARVEY To Bring You My Love	CD £12.99	LP £8.99
PAVEMENT Rattled By The Rush 7" £1.99	CD £3.99	12" £3.99
POND Practice Of Joy Before Death	CD £11.99	LP £7.99
QUEERS Rocket To Russia Ltd 1500		LP £7.99
QUICKSAND Manic Compression	CD £14.99	LP £8.99
ROYAL TRUX Thank You	CD £12.99	LP £9.99
SLEEPER Smart Ltd LP w/7" (few left)	CD £12.99	LP £7.99
SKUNK ANANSIE Selling Jesus	CD £3.99	12" £3.99
S•M•A•S•H Barrabas Sub Pop Ltd, last copies...		7" £3.99
SUPERGRASS Lose It Sub Pop V.Ltd		7" £3.99
THESE ANIMAL MEN Tax For...	CD £7.99	LP £4.99

53 MESNES ST WIGAN WN1 1QX
POSTAGE — UK: 7": 1-3 is 80p, ea. extra 15p to max of £4 (+MC also) CD: 1 is 60p, ea. extra 40p to max of £4 12": 1 is £1.20, 2 is £2, ea. extra 40p to max of £4
EUR: 2 x UK Rates, USA & OTHER 4 x UK Rate
IN U.K. MAKE CHEQUES PAYABLE TO "ALANS"

CDs FOR £9.99
CDS FOR £9 9 9
ALL INDIE LABELS £9.99
ALL OTHERS (MAJOR LABELS) £10.59, BUDGETS £7.99, CD SINGLES £3.49

	CD	CAS
BELLY King	9.99	6.99
SPIRITUALIZED Pure Phase	9.99	6.99
CHUMBAWAMBA Showbusiness	9.99	6.99
SLEEPER Smart	9.99	6.99
DUBWAR Pain	9.99	6.99
SWANS Great Annihilator	9.99	6.99
NEW FADS Love It All	9.99	6.99
APHEX TWIN Classics	9.99	6.99
THROWING MUSES University	9.99	6.99
BLACK DOG Spanners	9.99	6.99
ANY SINGLE INDIE ALBUM	9.99	6.99
ALL OTHERS (major labels)	10.59	7.49
BANDIT QUEEN Hormone Hotel	9.99	6.99
OFFSPRING Smash/Ignition	ea 9.99	6.99
VERUCA SALT American Thighs	9.99	6.99
THE SMITHS Singles	10.59	7.49
TRICKY Maxin Quaye	10.59	7.49
BLUR Parklife/Modern Life/Leisure	10.59	7.49
LEFTFIELD Leftism	10.59	7.49
WEEZER Weezer	10.59	7.49
THE FALL Cerebral Caustic	10.59	7.49

P&P 60p 25p THEREAFTER EUROPE 2 x UK
THE CD MAIL ORDER CO. 2 VALE LANE, LATHOM NR ORMSKIRK, LANCS L40 6JH

KHAKI GREEN T-SHIRT with "BLACK STAR" PRINT
100% cotton environmentally friendly
One large size fits all (full money back guarantee if not 100% happy)
PRICE £10.50 PLUS £1.50 P&P
Make cheques/POs payable to
A. Hadley and send to:
72 Canberra Road, London SE7 8P.

RADIOHEAD

CONTINUES FROM PAGE 13

I'm just joining the ranks of people listening, because I'm just f—ing letting it happen.

"I mean, it's no wonder that New Wave thing happened, because music was so f—ing BORING! It became a joke before it had even finished happening, but at the same time 'The Bends' is an album that came out of that in terms of the way we were thinking and what was going on in my head. A lot of these songs were written on the tourbus, trying to do something new and different.

"There's this really calculated element to what we do which isn't obvious, but it is to me. I could mean every word of it or I could mean none of it at all. And I don't see why it has to be one or the other. Y'know, I could be lying through my teeth, but the music's still good so what the f—? In one of the first interviews I did for this album I basically ended up saying, 'I didn't mean a f—ing word of that. It was all lies, it's all bullshit just to make it seem much more important than it really is.' And it's a nice feeling, saying something like that. I don't see Eddie Vedder doing it."

FUNDAMENTALLY, THEN, Radiohead are very, very happy. We find Thom and Ed wittering on about Scott Walker and Magazine, about Tricky, Massive Attack and PJ Harvey: the oddballs on the snooker table of pop and some of the very few acts Radiohead feel to be worthy of their consideration. About how, fair enough, the success of 'Creep' *did* send the band spinning off to gig madness in Mexico and Thailand, so it wasn't all bad. About the freedom they've now managed to give themselves for their third album ("We could do *anything*"). And, in Ed's case, about discovering "Bitchin' rock'n'roll" in American strip joints.

But there is one crucial point when, around 2am, Thom Yorke has finished off everyone else's beer and is thoughtfully considering his status within the great rock pantheon. And he's thinking about the Vedders and the Corgans of the world, about how his band once seriously considered moving lock, stock and double-barrelled riffs up to London but, thankfully for them, changed their minds before the lure of the Bizness became too great.

And the singer sits and he frowns and he says, instinctively and spectacularly, "I'd much rather be a miserable git than a mod."

"The weird thing is, I remember being 17 or 18," he says later, "and I'd pick up this stuff about 'How To Sell Yourself'. And my teachers at school would always be like, 'You've got to sell yourself'. And then you find yourself walking into a radio station in America and basically selling yourself, going, 'Hi! My name's Randy – what's yours?'

"We were on this f—ing boat in America a week ago. It was John Wayne's boat, which the record company had hired and plonked us on with some people who run independent record shops, and me and Jonny had to play to them. Now, if that isn't selling yourself then I don't know what the f— is.

"So sometimes it's a battle. And sometimes you just give in. It's a bit crap to be honest. Mind you, PJ Harvey had done it the day before, so if *she* was doing it, it can't be *that* bad. Or maybe she was even more pissed off than we were…"

IT ENDS, as all the best things should do, by going full circle. Back in the bar, the local hack is persevering with a line of questioning involving cream buns, Northern Ireland and how Radiohead "never want to go through last year's shit again".

Another interview. Another one-line answer. Yet another question. Another pained, hungover pause.

"So tell me, how would you describe your climb to recognition?"

"Sheer bloody mindedness," deadpans Thom.

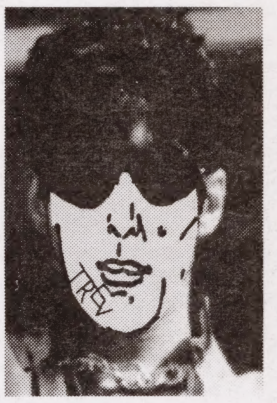
Correct. Don't fear the 'Creep'-er.

The Weekenders
Man of Leisure/World Of His Own
New single released 13.3.95
Distributed by S.R.D.

Announcement !
to all our customers
MY LIFE STORY
Mornington Crescent
is **most certainly** still available on CD/LP
in all good record shops.
***MY LIFE STORY* - we're getting there.**

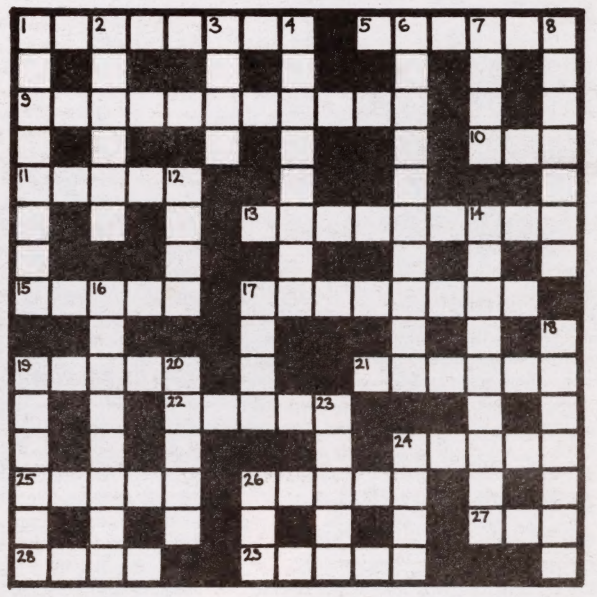
CROSSWORD

COMPILED BY TREVOR 'SLAVE TO THE ANAG' HUNGERFORD



CLUES ACROSS

1 Justine time – the snooze facility (6-2)
5+15A A note is not too much for Shed Seven to deal with! (6-5)
9 Before Mystic Meg there was Lene Lovich on the ball (5-6)
10 Former BAD bassman seen in the dole office (3)
11 Professor —, ex of Public Enemy (5)
13 Rolling Stones hit that featured Lennon and McCartney on backing vocals (2-4-3)
15 (See 5 across)
17 The press write badly about Ann with the Black Dog (8)
19 Sounds like you are in a jail-break for an old Eurythmics' single (5)
21 It's Shaw to be her real first name (6)
22 (See 1 down)
24 'You Used To —' or '— House' from Richie Rich (5)
25 Bit missing from Gaye Bykers On Acid's '— Your Own Hole' (5)
26 *"Lay, lady, lay, lay across my big brass bed. Stay, lady, stay, stay while the — is still ahead"*, Bob Dylan (5)
27 He's changed for Swimmer (3)
28 One move to the left from Oasis (4)
29 Not something that happy Bobby McFerrin did (5)



CLUES DOWN

1+22A A long time since they went 'Queer', but now they're back with 'Funky Little Demons' (8-5)
2 An indie hit for Nitzer Ebb, to boot (4-2)
3 A haunting we will go for them (4)
4 Ten years ago Grandmaster Flash, Melle Mel and the Furious Five all feet the effects of deflation (4-2-2)
6 Partner of George Young who formed The Easybeats and later Flash And The Pan (5-5)
7+19D Director of *Interview With The Vampire* (4-6)
8 They can 'Hold On' to 'My Lovin'' (2-5)
12 Albums 'The Splendour Of —' from Felt or '— Of Music' from Talking Heads (4)
14 (See 26 down)
16 (See 18 down)
17 No harm can come to us in The House Of Love (4)
18+16D Their albums include 'Hai' and 'The Covenant, The Sword And The Arm Of The Lord' (7-8)
19 (See 7 down)
20 Beatles put their business into cheap pleasure (5)
23 Mouldy and lumpy (5)
24 Remained for eight weeks at Number One (4)
26+14D Rock band who did 'Too Much Too Soon' (3-4-5)

PICTURE: LES CHAPPELL

The oh-so-scary and rather silly Lene Lovich (see 9 across)

LAST WEEK'S ANSWERS

ACROSS: 1 Bedtime Story, 9 Zen Arcade, 10 Blues, 11+21D Rain And Tears, 14+15A+18D Unit Four Plus Two, 16 Fair, 17 Soca, 18 Plonk, 19 Until, 20 Blast, 22 Treason, 25 Rosanna, 27 Blow-Up, 28 Eyes.
DOWN: 1 Bizarre Fruit, 2+29A Dancing In The Street, 3 I'm Real, 4 Evan Dando, 5+12D The Fat Skier, 6+12A Robert Forster, 7 Loser, 8 Cult, 13 Equals, 15 Fall, 20 Bus, 23 Ruby, 24 Nips, 26 Okie, 28 ET.